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## REPORT OF THE TRUSTEES FOR THE YEAR ENDED DECEMBER 31, 1915

**W**HILE the history of the Museum during the past year has not been so eventful as that of several of those just preceding it, it has been marked by occasions of importance, notably by the opening to the public of the new series of galleries containing the William H. Riggs Collection of armor, presented the previous year; by bequests and numerous gifts of exceptional intrinsic and artistic value; by the establishment of a Department and Curatorship of Far Eastern Art; and by ever-increasing activities in all its various fields of usefulness, especially in its educational work. Although the number of persons visiting the galleries has not been so large as it was in the years when the Morgan and Altman Collections were first placed on view, the number of students and visitors who have used the collections with a special purpose has increased to a gratifying proportion of the total attendance.

### THE TRUSTEES

The following resolution was adopted by the Board of Trustees at a meeting held June 14, in memory of John White Alexander, who died on May 31, 1915, and who, as President of the National Academy of Design, had been a Trustee *ex officio* since 1909:

The Trustees of The Metropolitan Museum of Art record with deep regret the death of their associate for many years, John W. Alexander. Coming to the Board of Trustees by virtue of the distinguished office which he held as President of the National Academy

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of Design, he from the first until within a few days of his death devoted his thought, time, and energy to the interests of the Museum with a zeal that no elective trustee could surpass. As a member of the Executive Committee and of the Committee on Purchases, and Chairman of the Committee on Paintings, he assumed a full share in the duties and responsibilities of administration devolving upon the Trustees. Assiduous in his careful attention to every subject requiring his consideration; broad in his views, yet discriminating in his tastes; calm in his judgments, yet firm in his convictions, he rendered to the Museum service of inestimable value. Always the high-minded, courteous gentleman, he so endeared himself to his associates as to make their personal loss felt in no ordinary degree.

The Trustees further record their appreciation of the admirable and refined talent of Mr. Alexander and his notable achievements and widely recognized eminence in the world of art, and express their satisfaction that so many representative works from his hand honor the walls of the Museum.

At the June meeting of the Board, Charles W. Gould was elected to fill a vacancy in the Class of 1917; and J. Alden Weir, successor to Mr. Alexander in the Presidency of the Academy, was introduced to the Trustees at the October meeting.

## THE STAFF

The Staff has been augmented by the appointment, on June 14, as Curator of the newly established Department of Far Eastern Art, of S. C. Bosch Reitz, of Amsterdam, who is well known among collectors and connoisseurs as an authority on the subject, especially in the field of ceramics.

The only change in the personnel of the Staff has occurred through the resignation of Robert M. Jackson, who was succeeded as Assistant in the Department of Decorative Arts by Russell A. Plimpton.

## COST OF ADMINISTRATION

The cost of administration of the Museum for the past year was \$407,357.04. Of this amount \$200,000 was paid

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by the City of New York through an appropriation made for this purpose in its annual budget, this sum being 49+ per cent of the whole; \$61,311.32 was received from admission fees, membership dues, sale of handbooks, etc.; and \$30,214.40 from General and Special Endowment funds, leaving a deficit of \$115,831.32 to be paid by the Trustees from other sources, including private contributions.

The City has contributed annually to the support of the Museum since 1873: in 1905 and 1906, \$150,000 annually; in 1907 and 1908, \$160,000 annually; and from 1909 to the present time, \$200,000 annually. In 1905 and 1906 the City contributed 66+ per cent; in 1907 and 1908, 62+ per cent; in 1909-1911, 63+ per cent; in 1912, 60+ per cent; in 1913, 55+ per cent; in 1914, 43+ per cent; and for 1915 it will have contributed 49+ per cent of the total expense. On the average, 17+ per cent of the cost of the running expenses has been met out of the amount received from admission fees, membership dues, sales of handbooks, etc., and 7 per cent out of the income from General and Special Endowment funds, leaving a deficit ranging from \$14,436.02 in 1905 to that of the present year to be paid by or through the Trustees.

The cost of administration has steadily increased during the period from \$216,257.97 in 1905, to \$407,357.04 in 1915. To understand the reason for this, it should be borne in mind that the total number of square feet of exhibition floor space in 1905 was 151,500, as contrasted with 266,800 in 1915; that the total of accessions received in 1905 was 2,574 objects, as against 2,908 in 1915, and that the number of employees of all classes has increased from 125 to 260.

## MEMBERSHIP

In recognition of their important and valuable bequests or contributions, John L. Cadwalader, Benjamin P. Davis, Lillian Stokes Gillespie, James B. Hammond, and Mrs. Morris K. Jesup have been declared Benefactors of the Museum.

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Four transfers of Fellowships have been made; and four Fellows in Perpetuity and twenty-one Fellows for Life have been elected. The names of these new members of the Corporation are given on page 42; and the names of the Annual, Sustaining, and Fellowship Members, elected during the year, and numbering 605, will be found on page 117. To all of these new members, as well as to all who have contributed to the support of the Museum by the payment of membership dues, the Trustees desire to express their sincere and appreciative acknowledgments. The amounts paid by Fellows are added to the Endowment Fund; those of Annual Members are applied to the payment of administration expenses.

Active efforts to increase the membership have been made since September—following a period of inactivity in this direction because of the belief that the time was inopportune—and the urgent appeals made through the columns of the Bulletin, by letter, and through the services of a special membership secretary, appointed by the Trustees, have resulted in a gratifying enrolment which has not only recouped the losses of the inactive months, but has increased the membership to a larger total than ever before.

It is hoped that a still more substantial gain will be made during the coming year, and that, in this way, a large amount of the much-needed funds for the administration of the work of the Museum will be provided.

The full membership at the end of the year was as follows:

Fellows in Perpetuity (who contribute \$5,000).....	308
Fellows for Life (who contribute \$1,000).....	161
Honorary Fellows for Life.....	35
Fellowship Members (who contribute \$100 annually) ..	53
Sustaining Members (who contribute \$25 annually) ..	293
Annual Members (who contribute \$10 annually).....	2,752

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3,602

## REPORT OF THE TRUSTEES

### ATTENDANCE

The number of persons who visited the galleries during the year was 696,024, and those who attended lectures in the Lecture Hall and Class Rooms counted 11,666, making the total attendance at the Museum 707,690, which is a decrease of 217,459 from the total of the previous year. While the falling off, at first sight, seems to be extraordinary, an examination of the records of the attendance of earlier years, and of the conditions affecting it, shows that the attendance of the past year has been a normal one. The number of visitors in 1914 (913,230) was greatly increased over the normal through the interest created by the opening of the J. Pierpont Morgan and the Benjamin Altman Collections; that of 1913 (839,419), by the exhibition of paintings belonging to the late Mr. Morgan; and that of 1909 (937,883), by the visitors to the Hudson-Fulton Exhibition of Dutch and American Art. The attendance of the past year is greater than that of 1912 (690,183), when there was no special exhibition of the kind that draws an unusual number of people.

This diminution is undoubtedly the result, also, of absorbing interest in the war and of the unprecedented demand of the present time for labor of all sorts—a demand which has left fewer persons with the leisure required for visits to the Museum.

It should be observed that the number of persons visiting the Museum on holidays is only slightly below that of 1914, and that the number of teachers and classes, students, copyists, and designers using the collections, and those attending lectures is greater than ever before. Moreover, the sale of catalogues, other than the catalogue of the Morgan Collection, has been greater than in past years, in spite of the diminished attendance; while the sale of photographs and post cards, the use of lantern slides and of the books of the Library tell a story of extension of interest in a direction indicating real results.

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### RECEPTIONS

The opening of the collection of arms and armor, including the gift received in 1914 from William H. Riggs, which marked also the opening of the series of galleries on the first floor of Wing H completed in 1913, was made the occasion of a reception by the Trustees to the Members and their friends. This occurred on January 25. A special view of the loan collection of textiles was arranged for members and their friends on December 6.

### ACCESSIONS

The number of objects of art received during the year was 2,908, of which 390 were received from three bequests, 242 by gift of 48 persons, and 2,276 by purchase. It is interesting to note that of these, the largest number of accessions was acquired by the Department of Egyptian Art. The additions to the Department of Classical Art have been fewer than usual, owing to war conditions in Europe, while to the collection of paintings, seventy-one pictures were added by bequest, but only twenty-eight by purchase. American art was represented by nineteen paintings and two sculptures, including the Melvin Memorial Monument, Mourning Victory, by Daniel Chester French. Of these, eleven paintings came by bequest, two by gift, and six by purchase; one sculpture came by gift, and one by purchase.

#### a. Bequests

The important and valuable bequests—of Egyptian and classical antiquities, and other objects of art, numbering 311, from Mrs. Mary Anna Palmer Draper; of seventy-one paintings of the Dutch, French, Spanish, Austrian, British, and American Schools received from Mrs. Morris K. Jesup; and eight tapestries received from Mrs. Lillian Stokes Gillespie—are referred to in detail in the reports of the departments to which the objects belong.

The bequest of Mrs. Jesup included an endowment fund under the following terms:

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Sixth: I give and bequeath any paintings, whether those which belong to me individually or those which came to me from my husband, the said Morris K. Jesup, either or both, and which may be selected by the Museum, to the Metropolitan Museum of Art of the City of New York, upon condition that the Museum shall (less any which it may think best to sell, replace or exchange) group them in schools with other paintings belonging to the same schools, and that upon each picture, including any new purchases, there shall be kept a plate stating that it is presented by me (Mrs. Morris K. Jesup) from the collection of my husband Morris K. Jesup. If the Museum shall receive this bequest upon the foregoing condition, then I give and bequeath to it, free of tax, fifty thousand dollars (\$50,000), as a permanent fund, to be kept invested by it and the income to be by it applied to keeping the collection in repair or in the purchase of new paintings, either or both.

Eighth: One hundred thousand dollars (\$100,000), to the Metropolitan Museum of Art of the City of New York, to constitute a permanent fund, as hereinafter provided, to be known as the "Morris K. Jesup Fund," the income to be used for the encouragement of American Art in any way the Trustees may think best.

The following bequests of money have been made: from Jacob Langeloth, \$5,000; from Emily C. Bondy, \$10,000; from Edward A. Penniman, \$3,000; and from Hugo Reisinger, \$50,000 for the purchase of German paintings and sculpture.

Under the will of the late Amos F. Eno, now in litigation, the Museum received an unconditional bequest of \$250,000; and by the terms of the will of the late Theodore M. Davis, also in litigation, all his works of art which the Museum may select.

### b. Gifts

Of the gifts received, the Egyptian Department has been the recipient of 59 objects, the collection of ceramics has been augmented by 70 pieces, and the textile collection by 33 pieces.



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The following gifts of money have been received:

Adams, Edward D.....	\$1,000.00
Andrews, Wm. L.....	100.00
Anonymous.....	500.00
Baker, George F.....	5,000.00
Blumenthal, George.....	2,000.00
Choate, Joseph H.....	2,000.00
de Forest, Robert W.....	2,500.00
Frick, Henry Clay.....	5,000.00
Gould, Chas. W.....	500.00
Halsey, R. T. H.....	500.00
Harkness, Edward S.....	2,500.00
Johnson, John G.....	500.00
Ledyard, Lewis Cass.....	1,000.00
Macy, V. Everit.....	2,500.00
Mansfield, Howard.....	100.00
Morgan, J. P., Jr.....	1,000.00
Osborn, William Church.....	1,000.00
Peters, Samuel T.....	1,000.00
Root, Elihu.....	1,000.00
Walters, Henry.....	2,500.00

To all donors, the Trustees extend their thanks and hearty appreciation of their generosity and interest.

### c. Purchases

That fewer purchases should have been made during the year will not be a matter of surprise in view of the present conditions in Europe; but it should be said that, owing to the financial uncertainty at the beginning of the year, a policy of economy in the expenditure of purchasing funds was adopted by the Trustees, which held during the year. To the Egyptian collections, 1,796 objects have been added by purchase, and to the classical collection 45 objects. Twenty-eight paintings, as said above, have been bought out of the income from funds for this purpose.

### d. Loans

Important loans have been received from 58 friends of the Museum, numbering 1,182 objects. Special mention

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is made of the generous action of the Executors of the Theodore M. Davis Estate in lending objects of various kinds, pending litigation over the settlement of that estate. Two hundred and sixty-two pieces have been lent for the Special Exhibition of Textiles; 68 pieces to the Department of Armor, 30 pieces of furniture to the Department of Decorative Arts, and 61 paintings to the Department of Paintings.

The collections lent by the late J. Pierpont Morgan, with the exception of the French eighteenth-century furniture, panels by Fragonard, and Chinese porcelains, and a few individual objects, have remained on exhibition during the year.

### CARE OF THE COLLECTIONS

The work of registration, cataloguing, and installation of the accessions received before the present system of registration went into effect, has been carried on during the year. Some idea of the extent of the labor involved in this part of the Museum activities may be gained from the statement that 8,000 objects were numbered and recorded in the Accessions Department alone, 32,225 photographs used in keeping these records were made by the Museum Photographer, 12,884 labels were printed by the Museum printer, and, in addition, 3,043 labels lettered by hand have been used; many objects have been repaired, and a large number have been mounted.

The cataloguing of objects in the Egyptian and Classical Departments is done by the members of those departments, but the work of cataloguing all of the accessions of the other departments is done by the general cataloguing staff. Of the accessions of 1915, the cataloguing of those included in the Jesup Collection of paintings has been completed, those in the Draper Bequest nearly completed, and all of the minor accessions. Work upon collections received previous to this year shows completion of the cataloguing of the large number of pieces of armor embraced in the Riggs, Dino, Dean, and Ellis Collections, of the collection of French eighteenth-century art in the Hoentschel Col-

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lection, of the American art of the Bolles Collection, and of the Japanese and Chinese art of the Smith and Ferguson Collections.

### DEPARTMENTAL DEVELOPMENT

In the following detailed reports will be found records of the work of the departments of the Museum, including the Library, during the year, with special reference, also, to their important accessions by bequest, gift, and purchase.

The Department of Far Eastern Art was created by the Trustees last June, in conformity with a plan which has been under consideration for several years, and has hitherto been waiting for a combination of means and opportunity. It is to include primarily Chinese and Japanese art, with the kindred arts of Korea and Thibet and such others as may be properly grouped with these.

#### 1. Department of Egyptian Art

Progress has been made in the Department of Egyptian Art during the past year, particularly on those sides of its work which were necessary to round out and complete the results of earlier years. Following the creation of the department in 1906 the Museum's Egyptian Expedition began its work in the field, and each year since that time has seen a large number of objects added to the collection from that and other sources. The arrangement of the collection in the rooms in Wing E of the Museum, opened to exhibition in 1911, provided a first means of placing some of our principal results before the public, and two additional rooms in the newly constructed Wing H were added in 1913 to the department. During the past year—and the work will be continued through a considerable part of the year just beginning—a complete rearrangement of all these rooms has been undertaken, and at the same time much additional material has been installed in them. This work is resulting in a more final classification of the collection in the chronological series

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in which it is arranged, and on its completion a new edition of the Handbook which is in preparation will render the collection of greater interest and usefulness to visitors and students alike.

A particularly notable gift has been made to the department during the year by Henry Walters, a Trustee of the Museum and a member of the special committee on the department. It consists of a group of seven seated figures in diorite, larger than life-size, of the lioness-headed goddess Sekhmet, represented with the solar disk upon her head. They belong to the series of statues of this goddess which were set up originally by Amenhotep III in the temple of Mut at Karnak and were increased in number by later kings, including Taharka. These seven were taken to England in the later part of the eighteenth century and, more recently, have been in the collection of the late Lord Amherst of Hackney, at Didlington Hall, Norfolk. Owing to difficulties in transportation due to the war, they have not yet reached the Museum, but it is hoped that this may be accomplished in the near future. As examples of Egyptian sculpture in greater size, this group of statues forms a striking representation and one such as Egypt itself no longer affords the possibility of obtaining. They constitute a fortunate addition to our collection.

This year has marked the completion in the preparation for exhibition of a gift made in 1913 by another Trustee of the Museum, Edward S. Harkness—that of the imposing tomb of Perneb—and before this report appears in print the gallery in which it has been reërected will have been opened to the public. The work of removing the tomb from its position at Sakkara, in the cemetery of the ancient Memphis, was carried through by the Museum's Egyptian Expedition in April and May, 1913, and since the shipment of some six hundred cases containing its blocks was received at the Museum, in August of that year, the various stages in its reconstruction have been carried forward without interruption. At no time could any museum hope to acquire from Egypt a more impressive monument, and in

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its dignified façade as well as in the interest of its several chambers it must prove to be one of the departments' most instructive features. A special handbook has been prepared in which the history of the tomb has been outlined, as determined from the evidence presented at the time of its excavation, with a description also of the chief features of its construction and decoration.

The work of the Museum Expedition in Egypt has gone forward during the past year as far as seemed practicable under certain conditions imposed by the war and by the necessity of retaining several of its members for the work here in the Museum, arrangements for which had been completed before the war began. Excavations were conducted on its concession at Thebes, in which a newly discovered block of buildings belonging to the Palace of Amenhotep III was cleared. This presented evidence in its arrangement of rooms, of having been occupied either by Amenhotep IV (Akhnatón) when Crown Prince, or possibly by Queen Tyi herself. Excavations were also carried out in the hill known as El Khokheh, near the Expedition House, in which a series of tombs of the later dynasties of the Empire were cleared. The results of the work as a whole were rewarding both in the archaeological data derived and in the objects to be added to our collection.

The special work conducted by the Expedition at Thebes under the Robb de Peyster Tytus Memorial Fund, of which last season marked the beginning, was centered among the painted tombs of Sheikh Abd el Kurneh. Tracings and copies in color of scenes on their walls were made in several of the tombs, while a large number of photographic negatives were likewise gained for the records which this work will produce for the study-series of the department and for publication. The work was attended also by a considerable programme of excavation, in clearing tombs hitherto only partly accessible, notably the important tombs of Puimre and Surer—the latter chamberlain and fan-bearer to Amenhotep III. At the same time during the year the first volume of the publications of the tombs

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as planned under this fund, in folio size and containing many photographic and colored reproductions—in this case describing and illustrating the tomb of Nakht—has been carried into the press and will appear within the next few months.

### 2. Department of Classical Art

The most important event in the Classical Department in the year 1915 was the publication of the Catalogue of the Greek, Etruscan, and Roman Bronzes, on the preparation of which the department had been engaged for a number of years. It is hoped that the book will encourage a closer acquaintance with this important collection on the part of the public.

Owing to war conditions our accessions by purchase have not been so numerous as usual; and on account of the present difficulties of transportation only six of the objects purchased in Europe have so far been sent to the Museum. They consist of four marble heads and two vases. The latter, a little toy marriage-vase and a krater with a representation of Herakles and Busiris, were received early in the year and have been on exhibition some time. Of the heads, the most important is that of a youth, a beautiful example of Greek fourth-century work, which will rank among the finest pieces in our collection; two others are Roman portraits dating from the first and the third centuries A.D. respectively, and of exceptionally good execution; and one is a charming little head of a young girl of the late Greek period. Besides these there were purchased in this country a beautiful bronze statuette of a drunken Herakles, of late Greek date; three Roman glazed terracotta bowls; and an interesting collection of Roman mosaic and eye beads.

An important addition to our collection of ancient glass was made through the bequest of Mary Anna Palmer Draper, through which one hundred and twenty-four pieces were received; most of these are plain blown glasses showing great beauty of iridescence, while some of the rarer

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fabrics are also represented. From the same source were obtained fifteen instruments of bronze and bone.

By gift, the department acquired a Roman glass bottle of the third to fourth century A.D. from Emil Tabbagh; and four modern reproductions of Tanagra figurines given anonymously. The latter have been placed on exhibition in Gallery D8 together with the other forgeries, with the purpose of showing the differences between genuine Greek work and modern imitations.

A fragmentary Italic breastplate of the seventh century B.C., found at Fillinge in Haute Savoie, has been lent by Bashford Dean. It has been placed with the collection of classical armor in the present Bronze Room.

Interesting additions have further been made to our collection of reproductions of Greek prehistoric art, in the form of six water-color copies of frescoes from Knossos and Tiryns, and four colored plaster copies of Cretan vases. This collection has now become thoroughly representative and should be very helpful to the student of Minoan and Mycenaean art.

A few words must be said in regard to the arrangement of the collections in the department. Owing to the fact that three galleries (D 10, 11, and 12) have had to be closed for purposes of reconstruction in connection with the new addition, Wing J, our congestion, already great, has become even worse; for it was of course impossible to withdraw entirely from exhibition, even temporarily, all the marble sculptures and bronzes housed in those galleries. Accordingly, the bronzes were moved to C 18, 20, the former gallery of Roman casts. The sculptures, with a few exceptions, have been placed in the Fifth Avenue Entrance Hall and in the Library corridor (D 14). No appropriate room could be found in which to display the Boscoreale frescoes; they will be replaced, however, in their former gallery (D 10) in the near future. The present state of overcrowding is naturally most unsatisfactory; but fortunately it is only temporary. We look forward to the time when it will be possible to move the entire

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classical collection into the new wing, where we shall at last be able to install it in a manner worthy of its merits.

### 3. Department of Paintings

The acceptance by the Museum of the bequest of Mrs. Morris K. Jesup, consisting of the choice of any pictures in the collection of her husband, together with a sum of money for their upkeep, and a fund for the encouragement of American art, was announced in February. The wisdom and breadth of the terms of the bequest were largely commented upon at the time. By these terms the utmost leeway is allowed the Museum in the exhibition of the pictures or for their exchange or sale, if such should be deemed expedient. In agreement with these generous terms, 71 pictures were accepted. Among these are: 11 paintings of the American School, mostly landscapes of the middle of the last century of the so-called Hudson River School; 2 by Asher B. Durand; 1 by Thomas Cole; *The Parthenon* by Frederic E. Church, and 1 each by Kensett, Sanford R. Gifford, and J. W. Casilear; all excellent and valuable examples of these talented painters. Of the 24 pictures by British artists are works by such important painters as Hoppner, Gainsborough, Wilson, Opie, Bonington, Wheatley, and Morland. A large painting by Salomon van Ruysdael; the portraits called *a Burgomaster and his Wife*, attributed to Rembrandt; a portrait by Van Ceulen and a picture by an imitator of Frans Hals, are among the 8 Dutch pictures of the bequest. The French pictures, of which there are 23, include works by Nattier, Corot, Diaz, Cazin, Greuze, and Daubigny.

Several miniatures have also been received by bequest from Mrs. Mary Anna Palmer Draper.

The gifts of the year include a group of characteristic contemporary drawings by American artists, from A. E. Gallatin; a *Portrait* by Seymour Thomas from William A. Read; *The Temptation of St. Anthony* by a late follower of Hieronymus Bosch, given anonymously, and a full-length portrait by Alessandro Longhi from Henry W. Cannon.



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Among the pictures shown as loans, five works by modern masters belonging to John Quinn, are prominent; three of these are by Puvis de Chavannes, one by Augustus John, and one by Charles Shannon. Two other works by Puvis de Chavannes, *The Balloon* and *The Carrier Pigeon*, have been lent by Mrs. James R. Jesup. F. W. Chandler has lent a portrait by Copley, and Dr. Thomas L. Bennett a nude by Anders Zorn.

The most important purchase has been that of four panels by Benozzo Gozzoli, the parts of an altarpiece which was painted for the chapel of the Alessandro family in S. Pier Maggiore in Florence. These panels were bought out of the Rogers Fund, as were also the portrait of Mrs. Mary Sherburne Bowers by J. S. Copley and St. John and St. Lawrence, a wing of an altarpiece by Butinone. Out of the Hearn Fund the following have been bought: *The Toilers of the Sea*, by A. P. Ryder; *Winter*, by Ernest Lawson; *Cornelia*, by H. G. Dearth; *Tyrolese Interior*, by John S. Sargent; *Ernesta*, by Cecilia Beaux, and a portrait of Felix Adler, by Douglas Volk. Ten water-colors by John S. Sargent have been purchased out of the Pulitzer Bequest.

A special exhibition of 43 pictures from the Jesup Bequest was held in Gallery E 11, opening in April and lasting until November: in addition, two loan exhibitions were arranged; one of 75 paintings lent to the Municipal Art Gallery in the Washington Irving High School, for the months of June, July, and August, and another, consisting of 19 works, lent to the Bronx Society of Arts and Sciences, in the Lorillard Mansion in Bronx Park, which opened in July and still continues.

### 4. Department of Decorative Arts

The most notable changes in the Department of Decorative Arts have been the withdrawal of a portion of Mr. Morgan's loans, including the eighteenth-century French furniture and sculpture, and the collection of Chinese porcelains, which had so long occupied Gallery D 6. This

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room, one of the best in the Museum, is now a gallery of tapestries, and contains a number of valuable specimens lent by private collectors, while the floor space is filled with cases of ecclesiastical vestments and embroideries. Another room rearranged during the year is Gallery 23 in Wing F, formerly part of the American section, and now given over to English furniture and porcelain bequeathed to the Museum the year previous by John L. Cadwalader. This is known as the Cadwalader Room, and the walls have been paneled and covered with old painted wall-paper made in China for the English market about the time of George I. With the exception of this paper and a mirror, both purchased out of the fund left by Mr. Cadwalader, all the objects in the room came from his house, and form a memorial to his constant interest in the Museum.

During the year the department arranged two special exhibitions. One, of Flemish Decorative Art, held during the month of January, was intended to call attention to the older artistic products of Belgium at a time when the people of New York were largely interested in the fate and relief of that country. Collectors were generous, and the exhibition included a number of important loans. At the end of the year, in December, a Special Exhibition of Textiles was opened, which was the most detailed and comprehensive yet held in New York, and probably in America. The exhibition was intended to call the attention of the general public to the resources of the Museum in this field, and it also served to inform the manufacturers and designers of textiles what a large supply of historic and documentary pieces is at their command in New York City. The moment for such an exhibition was opportune, as the interference with the European weaving-trade and export has given American manufacturers an opportunity for artistic development of which they are more than ready to take advantage. Many important pieces were lent to this exhibition by other museums and individual owners in various parts of the country.

The most noteworthy purchase of the year was that of

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a large Gothic hunting-tapestry, dating from about 1500, and comparable with the slightly older Hardwicke Hall series in South Kensington. The Museum's new tapestry has an especial decorative value, and ranks in rarity and charm with the best owned in America. The Museum also purchased a collection of objects of Oriental art, mainly Indian and Thibetan, which were gathered together by Lockwood de Forest, comprising some two hundred examples of gold and silver jewelry and ornaments of Eastern workmanship, as well as religious sculptures in metal and eighteen examples of Indian weaving, both scarfs and costumes. Other purchases include a number of pieces of early Persian pottery of fine quality and unusual beauty, as well as Gothic embroideries, and an historic English toilet cabinet of the time of Sheraton. The textile collection has been constantly and systematically increased and in addition a series of thirty costumed manikins was acquired for the use of students of the history of dress.

The bequest of Mrs. Mary Anna Palmer Draper included four Flemish tapestries, Belgian lace, jewelry, and other material of value to the department, while the will of Mrs. Robert McM. Gillespie enriched the permanent collection with eight excellent tapestries, both Gothic and Renaissance, which are among the most important yet presented to the Museum. Mrs. Frederick F. Thompson presented a number of Oriental tiles, jester's baubles, and wands of office of various periods. From Mrs. Emma B. Andrews specimens of European furniture and velvets were received, and Sir Charles and Lady Waldstein gave a rich Spanish dalmatic in memory of David and Caroline Einstein of this city, who were Lady Waldstein's parents.

As in previous years, individual owners have been generous in placing their collections at the disposal of the Museum and loans have been frequent. The Misses Hewitt and the Museum for the Arts of Decoration at Cooper Union contributed to both the Flemish and Textile Exhibitions, as did George Blumenthal, while the collectors who generously lent to the Museum on the latter occasion included

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Frederic B. Pratt, representing Pratt Institute of Brooklyn, Dr. Denman Ross of Boston, Charles L. Freer of Detroit, and others from New York City.

Many examples of decorative art included in this department have been placed on exhibition as loans from the estate of Theodore M. Davis; Mrs. Charles T. Barney has lent a splendid set of Renaissance tapestries, as well as European and Oriental textiles; Mrs. Archibald G. Thomson of Philadelphia, many costumes and stuffs; Mrs. Frederick H. Allen, furniture and tapestries; and Mrs. Edward C. Post, silver, jewelry, and eighteenth-century bibelots. Other lenders who have placed single pieces in this department are numerous.

### 5. Department of Far Eastern Art

Mr. Bosch Reitz entered upon his duties as Curator of the Department of Far Eastern Art in September, since which time he has been busily occupied in familiarizing himself with the material of the department, and in its rearrangement. The results of his work are already apparent in the present effective display of the objects in many branches of these collections, perhaps most of all in the new arrangement of the Bishop Jade Room, in which the importance and beauty of individual objects in the collection are brought out much more conspicuously than they had been, and the room is correspondingly less crowded in appearance. It is a matter of regret that the Museum has no better space for the exhibition of Chinese and Japanese art than the gallery surrounding the Fifth Avenue entrance hall, but we hope that these conditions may be improved as the building grows.

The department has acquired by purchase a fine screen by Koyetsu, which gives an excellent idea of Japanese painting at its best, also five pieces of interesting Siamese bronze sculpture, and some examples of Sung celadon and other pottery. Samuel T. Peters has presented a collection of fifty-four notable examples of Korean pottery.

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### 6. Department of Armor

The past year has seen numerous minor changes in the halls of armor—cases have been rearranged, new cases have been introduced, and several hundred labels have been put in place. Accessions have been few but noteworthy. We mention several pieces of armor which belonged to Dom Pedro II, King of Portugal; a sword with a steel hilt elaborately sculptured by Petrus Ancinus of Reggio about 1680; neck-guard of an engraved and gilded Venetian armor, seventeenth century; Oriental dagger-hilts of jade, sixteenth and seventeenth century; a complete suit of armor which belonged to a Daimyo of Odawara—this is a gift of Harald de Raasloff. There have been also noteworthy objects lent for exhibition. We here record the kindness of Mrs. Stuyvesant in allowing us to retain on exhibition some of the most valuable pieces belonging to the Rutherford Stuyvesant Collection; we note that Frederick Sherman Rook continues to exhibit his interesting pistols and gun of the late eighteenth century; and that George C. Stone leaves with us his extraordinary Oriental arms, including pieces from the state armory of Tanjore.

The publications of the department during the past ten years will be reprinted with additional notes and figures in a volume which is now in press. Work is progressing, also, upon a detailed catalogue of the collection of European arms and armor, for which illustrations are being prepared by Stanley Rowland.

We note, finally, that two suits of armor worn by Sir James Scudamore (about 1585), purchased in 1911, have been placed on exhibition. The work of restoring them has been completed with great skill and care by Daniel Tachaux.

### 7. The Library

The Library of the Museum has shown gratifying progress during the year in the increase both of its collections and of the number of persons who have made use of it.

The additions during the year numbered 1,439 volumes and 4,970 photographs.

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Among the gifts the following should receive special mention: 98 volumes and 87 photographs from Edward C. Moore, Jr. The books are added to the noteworthy collection bequeathed by his father in 1896.

From the estate of Samuel Isham, N.A., in accordance with his wishes, a collection of 235 choice Japanese prints.

From Charles Allen Munn 2,432 photographs of architectural exteriors and interiors, furniture, pottery, textiles, fabrics, metalwork, clocks, etc. of the eighteenth and nineteenth centuries; also nine bound volumes of American Homes and Gardens in which may be found descriptions of the photographs above mentioned.

A complete card catalogue of the auction sales of pictures in the United States from 1900 to the present time was presented by Miss Florence N. Levy, editor of the American Art Annual, who has kindly promised to furnish future records. These will be added to the catalogue from time to time.

An interesting and perhaps unique collection of books purchased by the Museum is that of 76 volumes in the Chinese language, relating to the history of Chinese art. These were acquired in China through Dr. J. C. Ferguson, and include biographies of artists, works on bronzes, sculptures, paintings, etc.

Important purchases of photographs comprise views of exteriors and interiors of museums in Italy, England, and the United States, American paintings, and objects in the Boston Museum of Fine Arts.

Since the outbreak of the war there has been a decrease in the number of periodicals received from abroad.

The list of donors and statistical tables relating to the additions and attendance will be found elsewhere in this report.

## THE BUILDING

In the last report, reference was made to the construction of an addition to the Museum building to the south in completion of the Fifth Avenue façade. This addition

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has now been built, but owing to the fact that the appropriation granted by the City is not sufficient to complete the whole, only half of the building will receive its interior finish at this time. This part of the new structure will be ready for occupancy in the spring.

To mark the adoption of the new City flag, two flagpoles have been erected, one on either side of the main entrance to the Museum at Eighty-second Street, from which the Federal and City flags are flown daily.

## EDUCATIONAL WORK

During the current year for the first time two members of the staff have been actively engaged in educational work. This has resulted in an increase in the meeting of requests for instruction, and has also given scope for greater development of this phase of Museum activity.

In order to learn something of conditions in other museums engaged in educational work, a convention of Museum instructors was held in May, at which representatives from more than thirteen museums were present. The discussion revealed the general need of organization and the complexity of the problems involved. In order to secure a common basis for further development, a committee was appointed to formulate a general policy and to bring forward for discussion at future meetings standards for museum teaching.

### I. WORK CONDUCTED BY THE MUSEUM

#### a. Lectures

A course of lectures, directly related to the Museum collections, was given this year for the first time to the children of Members.

Courses on aesthetic criticism, illustrated by objects in the Museum, were offered to teachers, beginning with a series of six lectures in January and February, followed in April by three lectures on the history of art, and during October and November by six lectures on the Florentine

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painters and sculptors, offered to teachers and others on request. The average attendance at the first course was twenty, that at the second fifteen, that at the third seventy-seven.

A course of six lectures, by members of the Museum staff and others, was arranged for the students of history in the City High Schools upon subjects selected with reference to the course of study, after examination of the text-books and consultation with some of the teachers of history.

The course for Salespeople, Buyers, and Designers, first offered in 1914 in response to a request from representatives of leading firms in the city, was repeated this year, and two lectures for the deaf by Miss Jane B. Walker were arranged.

A course of lectures for students of drawing and painting began in January, 1916, planned in consultation with a representative of the governing board of the Art Students' League.

### b. Work with Schools

The Public Schools have used the instruction service of the Museum in an increasingly organized fashion. Definite courses have been requested and have been given in direct connection with, or as accompaniments to school work. The courses include one on the history of art given to a class of boys from the DeWitt Clinton High School, and one for a group of boys from the High School of Commerce on the collections from the standpoint of commercial and industrial history. Another organized group consists of teachers from elementary schools, who requested a course of gallery talks on painting. At the request of High School classes, short series of lectures or single talks have been given on painting, on historical periods, furniture, costume, textiles, armor, lace, the Altman Collection, and the Iliad and Odyssey. Many of these are illustrated by lantern slides in the Class Room, followed by visits to the galleries.



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Talks have been given in almost every gallery of the Museum, not only to High School pupils, but to a number from the elementary schools. These have made the object of their visit the study of art appreciation more frequently than is the case with High School classes, which have made the connection largely with History or English.

As a part of the work with Public Schools, lectures have been given in both elementary and high school buildings. The attendance has varied from 80 to 1,300. Such lectures deal largely, though not exclusively, with the use of the Museum in connection with school work.

### c. Class Rooms

The rooms especially furnished for teaching purposes have proved their usefulness. The larger of these rooms, equipped with lantern and reflectoscope, is used for lectures by the Museum Instructors. It is, however, available for the use of outside lecturers.

The small Class Room was especially designed for courses requiring illustrated material of various kinds. Classes in drawing or design from several schools of art have worked here, using objects selected for them by the Instructor.

### d. Class Room Exhibitions

In order to show the degree to which the Museum objects are studied by classes in drawing and design, a series of exhibitions of the work of schools and groups utilizing the privileges of the Museum has been planned. In this way the relation of the completed design to the Museum sketch or copy may be clearly illustrated.

### e. Lending Sets of Photographs

An interesting experiment in coöperation between the Museum and the New York Public Library has been inaugurated. The aim is to bring a knowledge of the Museum collections to the reading public of the city by means

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of photographs of objects in the Museum galleries, to be exhibited in the branches of the Library.

### f. Lantern Slides

The collection of lantern slides that are lent by the Museum numbers 15,600. Constant additions are being made, frequently at the request of those who give the benefit of their expert knowledge in the selection of subjects to be represented.

The 876 borrowers of 34,219 slides during the year include Museum Instructors, lecturers, members of the Museum staff, museums, schools, and societies from many of the Eastern and Middle Western states. Of this number 5,366 slides have been used in the Museum, 19,247 in New York City, and 9,606 outside the city. Requests from the Western states have been referred to other sources of supply nearer to them, as it was found impossible to make loans for the length of time required in transportation.

In response to frequent demands, particularly from the public schools, sets of slides illustrating Homer and Dante have been prepared by the Instructors for use in the lantern slide work.

A small collection of mounted photographs, 1,007 in number, representing objects in the Museum collections, chiefly sculpture and paintings, has been lent to 30 borrowers.

## II. WORK CONDUCTED BY OTHER EDUCATIONAL INSTITUTIONS, TEACHERS, ETC.

The use of the Museum galleries and collections by lecturers and teachers not on the Museum staff has greatly increased. Columbia University, through the lecturer in its Extension Course, Dr. George H. Kriehn, has had two courses of sixteen lectures each on the Appreciation of Art, which have been so largely attended that it became necessary to divide them into three sections; classes in the New York University Extension Courses, under the di-

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rection of Louis Weinberg, have had two courses of sixteen lectures on Mural Painting; Hunter College has been represented by various professors and teachers, who have used both the class rooms and the galleries; and several of the instructors of Teachers College have frequently come with their classes, or sent their students by themselves, for special work in connection with the collections.

Several teachers of the High Schools have brought their classes regularly to the Museum, and the Docent of the School Art League, appointed by the League for the encouragement of art in the schools through study in the Museums, has met many classes from the Grammar Grades.

Many private schools have met in the galleries, some coming each week.

The Art in Trades Club has met regularly each month for dinner in the restaurant, and then for discussion in the galleries; the Children's Social Settlement has met regularly once a week; George Leland Hunter has had several sets of lectures on Tapestries, Furniture, and Mediaeval Arts, and Mr. John Getz has talked to groups on the Chinese porcelains.

The Walker School of Design from Boston made their annual visit to the Museum in the spring, staying for a week, and working in the different departments.

The German Association for Culture, under the direction of Mrs. Clara Ruge, and the Arbeiter Ring, a society giving lectures in Yiddish, have met at stated intervals during the year, and lectures on Egyptian art by the Department of Pharmacy of the College of New Jersey have also been given here.

### III. WORK DONE WITH DESIGNERS, MANUFACTURERS, AND COPYISTS

The practical use of the Museum by artists, art students, and designers has increased steadily during recent years; the average daily attendance of this class of workers last year was 25. Two thousand four hundred and forty-eight

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permits for copying in the galleries and 87 for studying and copying in the Library were issued, and 2,925 copies and studies were made. Among the schools sending classes were the Cooper Union, Pratt Institute, Ethical Culture School, New York School of Fine and Applied Art, New York Evening School of Industrial Art, and the New York School of Applied Art for Women.

To commercial developments incident to the war, we owe the increased interest which has been manifested by designers and manufacturers in making use of the collections for practical purposes, an interest which we were able to anticipate and foster to some degree by the publication of Bulletin supplements, and later by the exhibition of textiles. Designers of well-known firms, both of New York and elsewhere, have made sketches of laces, dresses, furniture, jewelry, pottery, glass, textiles, carpets, and many other classes of objects.

#### PUBLICATIONS

A scholarly catalogue of the bronzes in the Department of Classical Art, by Gisela M. A. Richter, Assistant Curator of the Department; a Handbook of Arms and Armor, European and Oriental, including the William H. Riggs Collection, by Bashford Dean, Curator of the Collection; and a catalogue of the Loan Collection of Textiles, by various members of the Department of Decorative Arts, have been published during the year. The Annual Report for 1914 was issued in February; and the tenth volume of the Bulletin was completed in December, its monthly numbers having been increased by two supplements, one on Jewelry, the other on Textiles, having special reference to the extent of these collections and their usefulness for designers, manufacturers, and students.

The total number of publications now on sale is 43.

Besides the large number of photographs made by the Museum photographer for use in records, etc., 10,721 photographs and 23,061 post cards, half-tones, etc., also made by the Museum photographer, and representing

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objects in the collections, have been sold at the Information Desk.

### COÖPERATION WITH OTHER INSTITUTIONS

Mention has already been made of the loan by the Trustees to the Bronx Society of Arts and Sciences of nineteen paintings for exhibition in its newly established galleries, following the precedent established last year in lending a collection of paintings to the Municipal Art Galleries of the Washington Irving High School.

Officers of the Museum and members of the Staff have taken part with various affiliated associations in meetings and work for the advancement of art in the community—with the American Academy in Rome, American Association of Museums, American Federation of Art, College Art Association, the American Library Association, and the New York Library Association.

A collection of photographs of the Museum building and galleries, and of important objects in the collections, was prepared for inclusion in the exhibition made by the City of New York at the Panama-Pacific Exposition at San Francisco. A group of textiles was lent to the Board of Trade for exhibition at Paterson, N. J., on the occasion of the meeting of the National Textile Manufacturers Association.

At the request of the Bureau of Lectures of the Department of Education, two addresses were given on the Metropolitan Museum as an educational institution. In response to requests from the New York Public Library School and The Elizabethan Club of Yale, lectures on the modern museum were given; possible coöperation of museums with public libraries was the topic of lectures before the American Library Association and the New York Public Library Association; and different phases of the use of the Museum in educational work were discussed by the Museum Instructors before the College Art Association in Buffalo, the Woman's Club of Brooklyn, and the Southland Club of New York.

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### CONCLUSION

The new year of the Museum opens with greater opportunities for service to the community than ever before; the equipment in collections, the ability to display them adequately, and the desire to elucidate them wisely having reached a high point of efficiency. The opening of the new wing on Fifth Avenue, with the rearrangement of the collections which will be shown in it and the general reclassification of other collections which will follow this opportunity for expansion, will afford still greater scope for the activities of the Museum, through effectiveness in display and increased opportunities for study and enjoyment. Although the means with which to carry on its work are not so great as to allow full extension in all departments, the generous contributions received by the Trustees for the work of the Museum in the past lead to the hope that more will be forthcoming in the future.

ROBERT W. DE FOREST,  
*President.*